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EXHIBITION OF

PAINTINGS

BY

TOSHI SHIMIZU

OCTOBER 22 — NOVEMBER 10, 1923

FRICK ART REFERENCE
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NEW YORK

AT THE GALLERIES OF
JOSEPH BRUMMER
43 EAST FIFTY-SEVENTH STREET
NEW YORK

THE UNIVERSITY OF CHICAGO

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NEW YORK

CATALOGUE

- 1 Road to Ferryboat
- 2 Little Place at Inwood
- 3 War Garden
- 4 Piled Hill
- 5 Girl and Maid in Central Park
- 6 Back Yard of the Butcher (Woodstock)
- 7 Tennis Players
- 8 Yokohama Night
- 9 Central Park
- 10 Impression of Dyckman Street
- 11 The Family
- 12 The Mountain (Woodstock)

- 13 Players
- 14 Eastside of New York
- 15 China Town -- New York
- 16 Children in the Woods
- 17 Chop Suey House
- 18 Sumiko and Ikuo
- 19 Ice Cream Pavilion
- 20 Birthplace of Jikaku Daishi
- 21 Summer Morning
- 22 Hill Along the Hudson
- 23 The Old Sawmill (Woodstock)
- 24 Summer Evening at Sherman Avenue

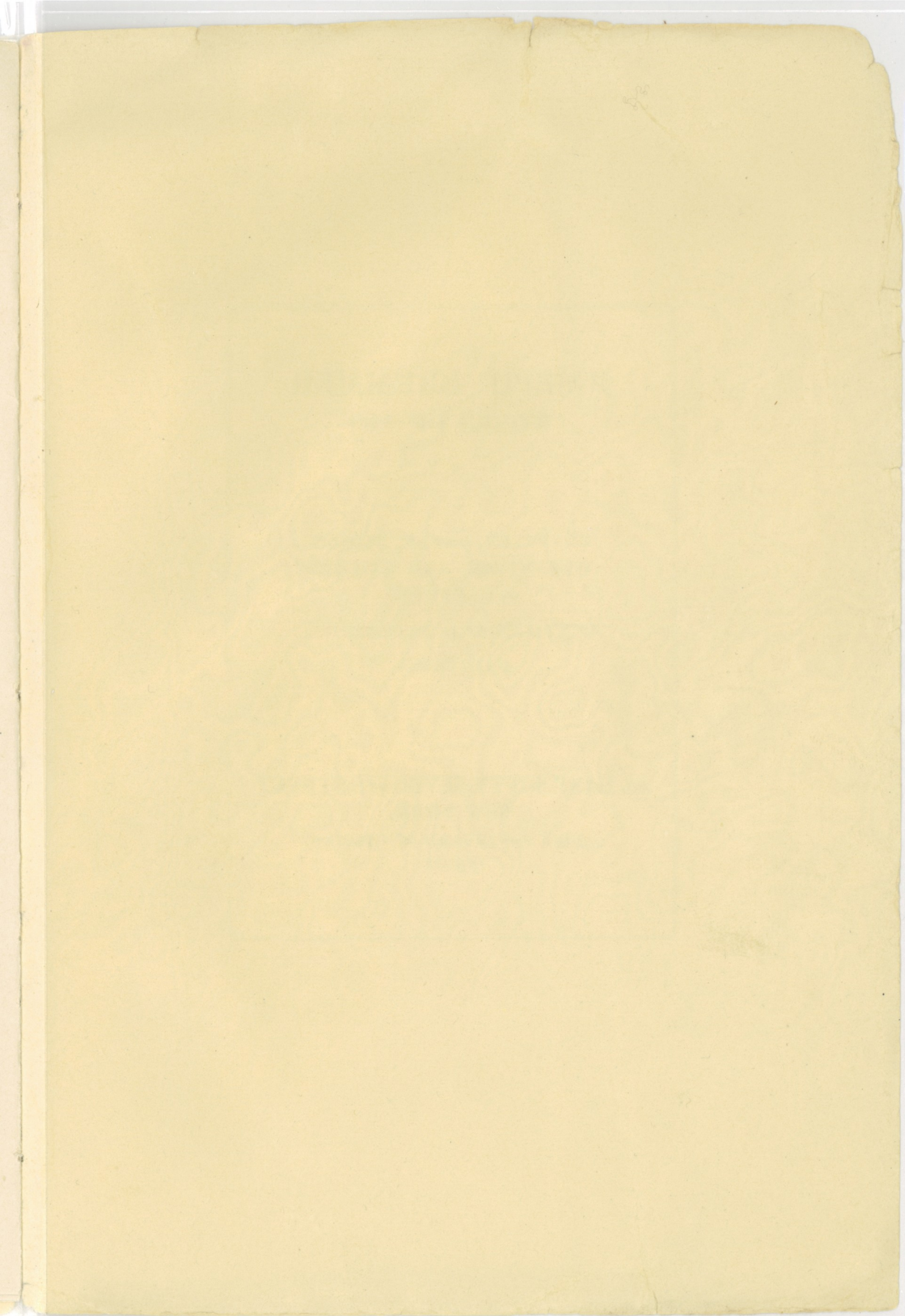


TWO qualities arrested my attention in a picture at the Independent Exhibition: a quality of painting akin to that of some of the strongest young painters in Paris, and a sureness of penetration into the life of New York, of its streets, its life and its people. They were noted with such intimate understanding, with such acute perception of the thing which one passes by — and recognizes when an artist has revealed it anew — that my first idea was that the painter was a New Yorker who had grown up with every phase of the city activity which he portrayed so vividly. Yet the work itself, with its depth of color, its swiftness of line and its brilliant condensation of detail into an expressive image argued for that tenseness of artistry which one connects with Paris. And withal, something in the picture made it strangely aloof from the production of both the French city and the American city.

The name of the painter — born neither in Paris nor in New York — offered the solution of the problem. A Japanese: yes, the closeness of observation that filled the sketch books of Hokusai with the incisive record of the Passing World was here combined with the sensibility of the Parisians of the East. Toshi Shimizu, in adopting Western methods, had therefore preserved the true quality of the artists of his country, for they have always received influences from abroad (from Korea and China) and they have always retained their originality.

After a first sojourn in America for purposes of study in our art schools, Mr. Shimizu returned to Japan to renew his contact with the scenes and the thought of his early years. He is now residing in New York once more, living by his work in one of the crafts of his native country, and continuing to study the art to be seen here — and the life. His painting represents a phase of contemporary America: few works could claim a more immediate derivation from our environment and yet, like the best that is produced here, it goes beyond the merely local note to qualities we have in common with the men of other countries.

Joseph Brummer



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